

Trimming Devices Have a Fundamental Part in Frocks to Be Worn in Spring and Summer

Clever Substitutes Take the Place of Laborious Hand Embroidery.

By ANNE RITTENHOUSE.

THE good dressmaker or designer can no more think of the clothes she puts out as distinct from the trimmings they display than the good cook can disassociate meat

Sometimes they have been too ingenious. One dressmaker pasted little triangles of colored organdie on frocks in designs, the connecting points of the triangles picked out with beads. A little of this trimming goes a long way. At first you like it as you like novelty generally, then you wonder whether the triangles will stay pasted securely. It is one of those ingenious devices that arouse your curiosity rather than inspire your sense of aesthetic appreciation. Among inexpensive trimming devices that must not be omitted is that achieved by stitching. This is distinctly of French

cut work gives the same touch of lightness without detracting from the air of simplicity that the all linen frock possesses. There are some women who will on general principles steer clear of the temptation to possess a chintz frock. They have indelibly associated chintz with window hangings and chair coverings, and that settles it. Nevertheless this material, in designs especially devised for garden smocks and informal morning frocks of linen or raitine with woolen cross stitch designs, and you may buy semi-made frocks of this sort all stamped ready to be cross-stitched at home. One of the large shops with a strong following of women of good taste in dress not only sells these stamped frocks and smocks but provides just the combinations of wool needed to make each garment and gives instruction to the woman who is a little uncertain as to the way to proceed in doing cross stitching. But even this will not spoil woolen embroidery, which seems to have caught the fancy of a good many women of excellent clothes

as the bands for simple, wide crowned straw hats are sometimes painted in gay floral designs. Wool embroidery is still with us. But it shows some modification. Sometimes it takes the form of carpet embroidery and again the wool is employed in cross stitches which are simple to apply and recommend themselves especially to the home dressmaker. Quite a fad has sprung up for garden smocks and informal morning frocks of linen or raitine with woolen cross stitch designs, and you may buy semi-made frocks of this sort all stamped ready to be cross-stitched at home. One of the large shops with a strong following of women of good taste in dress not only sells these stamped frocks and smocks but provides just the combinations of wool needed to make each garment and gives instruction to the woman who is a little uncertain as to the way to proceed in doing cross stitching. But even this will not spoil woolen embroidery, which seems to have caught the fancy of a good many women of excellent clothes

sense who are making use of it in new clothes quite as if it was a novelty. Plaids may still be in good usage, but the plaid gingham frock seems to have given place to the gingham of fairly small white and color check. Sometimes this check shows a cord, or the crossing of color is wider or narrower than that of white, but the check idea in some form or other recommends itself to the American woman for its trimness and good taste. Gingham, linen, chintz, dotted or otherwise embroidered smocks are the cotton fabrics chosen for the frock that requires crispness or firmness of texture. Organdie, though occasionally used for an afternoon frock, is more often combined with one of the other fabrics as trimming. For the frock requiring a more clinging, draping fabric, various voiles and fine French cotton crepes are selected. Silk crepes might be grouped with cotton fabrics when these are thought of in terms of washable materials. Not a few of the smart morning frocks of Canton crepe

and crepe de chine are especially designed and trimmed to the end that they may go to the laundry and not be sent to the dry cleaner. At the same time many of the cotton fabrics pass out of the washable class because of their trimmings. Woolen embroidery, simple and inexpensive though it may be, at once puts a cotton frock in the class with luxuries because it keeps it forever from the wash tub. Its upkeep must cost as much as that of the silk or woolen frock that goes to the cleaner. Much of the organdie frilling or ruffling that appeals so strongly when we think of trimming of warm weather clothes is also a luxury on a cotton frock, for it seldom appears to advantage after tubbing. The woman who must consider expense selects a type of frilling that is fulfilled by means of gathers rather than plaits, for this does not defy the skill of the expert laundress. The practical woman must keep her eyes eternally open when she shops for

washable clothes, for often the designer or dressmaker is quite indifferent to the details in this regard. A very simple gingham frock may have buttons fashioned of wooden moulds covered with gingham to match the frock, and simple and fitting though these appear they are really out of place in a wash frock. The sensible woman either selects a gingham frock fastening or ornamented with pearl or bone buttons or else replaces those covered with fabric with the waterproof variety after the first wearing. Likewise the practical woman has an eye to the attachment of girdles and sashes. They must be so arranged that they may be removed and replaced without marring the good looks of the frock.

There is wide diversity concerning the use of girdles and sashes on the new thin frocks. With children's frocks and to a lesser degree with those of women and young girls sashes made of matching material are tied in the back while those of contrasting material lie at the left or right side or directly in the front. Figured voile frocks made by one clever dressmaker have sashes made by stitching together lengths of organdie in the three or four colors predominant in the figure—usually pastel shades or others rather mild in color intensity.



Above, on Left—A frock of green checked gingham. Second—A frock of white linen, trimmed with cut embroidery, with green silk, skirt and sash. Third—A bright chintz frock with white organdie sleeves and ruffles. Below, on Left—Frock of flesh crepe de chine with a beautifully painted decoration of apple blossoms, signed by the artist. On the Right—Frock of sheer yellow linen with bright wool embroidery.

need for the frock so that your milliner may make use of it in fashioning a little hat to wear with the chintz frock. It does not take any great knowledge of dressmaking to cover a frame with chintz yourself. A good type of hat to be worn with the chintz frock shows a transparent organdie brim with the round crown covered with chintz. You might get your milliner to make the simple frame with the organdie brim and then make covers to be slipped over the crown of the various sorts of chintz or other material with which you wish to wear the hat. Sometimes a simple straw hat of becoming shape may be made to look especially attractive with different dresses by varying the scarf draped around the base of the crown. Painted frocks appeal to many imaginations, and they have been noticed among the new things in Paris and simultaneously at the Southern resorts. The type of design used is much the same that would be selected for a large embroidery design. Needless to say, the work is put on in some sort of oil paint, often giving the appearance at a distance of a skillful Japanese embroidery. Perhaps the extreme of this fad is reached by the woman who has her painted frock conspicuously signed by the artist. There are painted parasols, too, with flower designs spread lavishly over the top, and black velvet ribbon to be used

uses in a ragout from the flavor he adds in seasoning and garnishes. It is the poor cook who boils a piece of meat first and then adds bay leaf, salt and other spices to give the tasteless stew a flavor, and only the exceptionally poor dressmaker who first goes ahead and makes a frock, adding ribbons, embroidery and other embellishment only as an afterthought. Often with the very clever dressmaker the frock is only a vehicle on which to carry a beautiful embroidery and the embroidery is chosen and shaped with the lines of the feminine form predominant. This is one reason why the richly embroidered, heavily palleted gowns of to-day do not seem over ornate, showy or awkward, as gowns as richly wrought would have done in those dark ages of late Victorian fashions that some of us can remember. Then women's clothes were things, to disguise or distort their forms and the trimming—yards of it, tons of it—were used to hide the dresses. It would be difficult to say that the new clothes offered by Paris were less trimmed or more trimmed than clothes of a season ago. Some who have seen an opening or so remember only the heavily trimmed, and others had eyes only for the frocks of scant embellishment. Two things that have attracted the most careful observers are these: The return to favor of richly palleted frocks—and this was something of a surprise—and the obvious desire on the part of the dressmaker to use ingenious and clever substitutes for laborious hand embroidery. This last point has doubtless been in part directed by a desire to lessen the price of clothes. Sometimes the results have been good and again they have been tiresome.

origin, was made much of in the winter and is even more apparent and more interesting as spring clothes appear. Sometimes an effect of hair stripes is achieved by vertical lines of stitching. Black flannel stitched with white or light gray has had a strong appeal in Paris. Stitching in lozenge shapes and other geometrical designs is a simple device that might be made much of by the woman who makes some of her clothes at home, providing, of course, she can count on perfect workmanship. Some of the braided effects, which are usually in matching color or in neutral tones, such as gray or straw color on navy blue or black, really consist of heavy stitching. To the layman it is sometimes difficult to tell when the effect of braiding has been produced by heavy stitching and when by a braiding machine.

Sometimes the smartest effect is gained by the simplest of devices and inexpensive materials. A dressmaker sure of her reputation for smartness follows a generation or so ago. It made its present bow to most women in neck accessories. White or gray or tan linen with fine cut work embroidery was followed by many well dressed women for waistcoat, collar or jabot to be worn with the spring suit in preference to the more ostentatious sort of racy lace or bright blue silk. The fact that you now find it smart and serviceable for a soft accessory is pretty good reason that you will like it in the linen frock for summer. There is something a little ostentatious about heavy linen trimmed with lace. This



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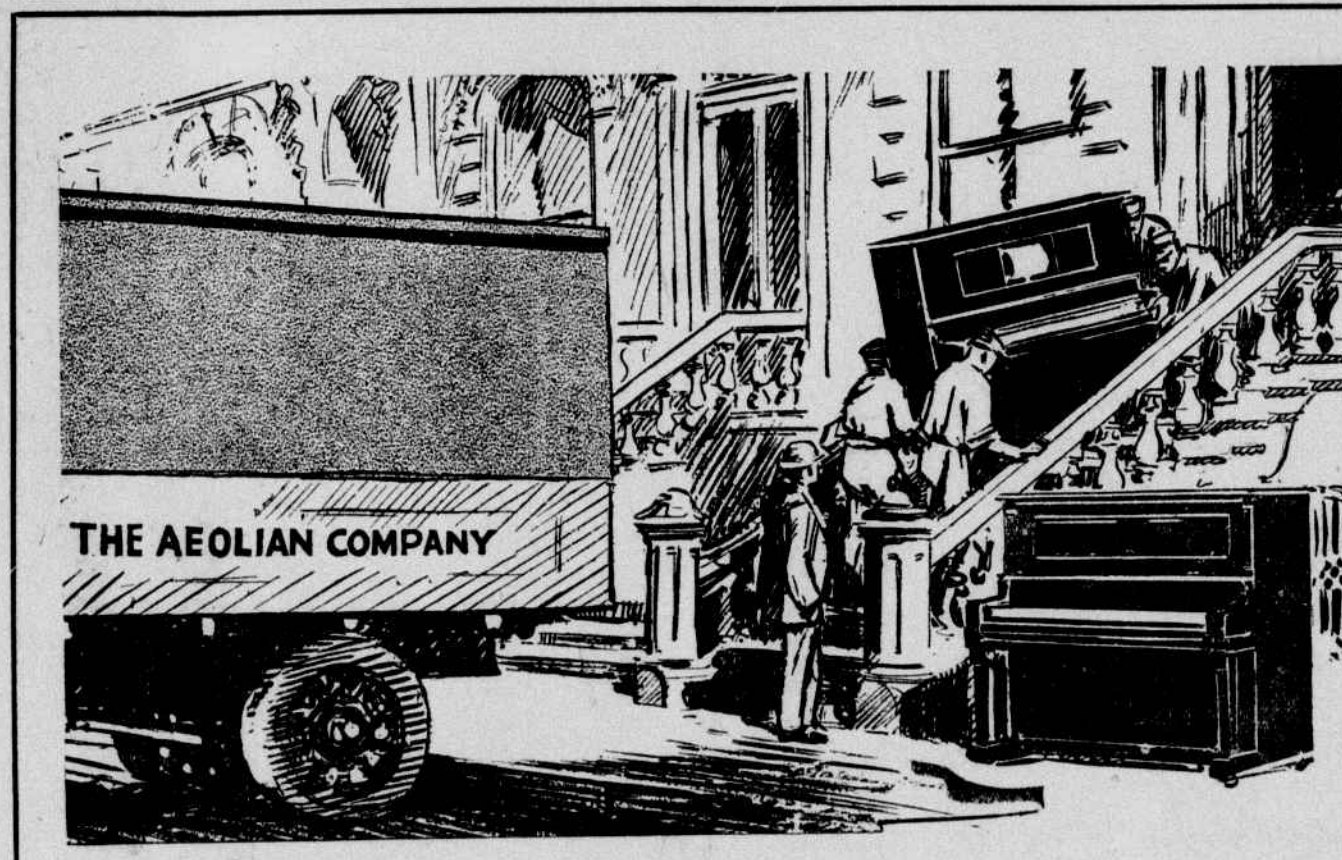
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